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Later

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Harbor
Recovers



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ON THE COVER

Crescent City salvage operations -Divers with MM Diving work to hook chain around the keel of a sunken vessel in the Crescent City Harbor in preparation to lift the vessel out of the water with inflatable float bags.

PHOTO: U.S. COAST GUARD PHOTO BY PETTY OFFICER 2ND CLASS JACLYN YOUNG.

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JEFFERSON MONTHLY

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FEATURES

6 One Year Later: Crescent City Harbor Recovers

By James di Properzio

On March 11, 2011, a magnitude 9.0 earthquake struck off the coast of Tohoku, Japan, 5,500 miles from our listening area—though the quake was so intense that it moved Japan 8 feet closer to North America. The earthquake was the fifth-strongest ever measured, anywhere in the world. The Earth's weight was redistributed, throwing the planet's axis off by 4 inches, and making the length of a day permanently shorter by 2 millionths of a second.

This month's feature, from *Jefferson Monthly* contributor James di Properzio, examines the recovery process nearly one year after the March 11, 2011 tsunami that severely damaged the vital harbor that is the heart of Crescent City, California.



The Historic McDonald Theatre in downtown Eugene presents The Jayhawks with Kai Welch opening on Feb. 8.



St. Clair Productions presents slide guitarist, banjo wizard and songwriter Tony Furtado on Feb. 25 in Ashland.

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Tuned In
Ronald Kramer

Community Engagement and the Holly Theatre

The week before Christmas was a good one for the JPR Foundation's historic Holly Theatre in Medford. On Tuesday morning, the press and interested bystanders watched as Hammonds Construction's forklift removed the 1976 marquee to expose the building's original 1930 entry façade. The Foundation donated that marquee to Medford's community theater company, the Randall Theatre, where it will find new use. Later that same day an aluminum canopy, which had wrapped the building's Sixth Street face since 1976, was taken down to return the building's profile to its original character.

Two days later, the Medford Urban Renewal Agency (MURA) approved another \$200,000 grant to assist the Foundation in beginning restoration of the Holly's interior. Thus began the restoration of the Holly's façade, significantly supported with funds provided by MURA. Following the Medford Landmarks and Historic Commission's approval of the Foundation's plans for restoring the Holly to its original 1930 splendor, the Foundation finalized its order for the recreated 1930 Holly marquee and the 33-foot tall Holly vertical sign which will be installed on the Holly's Sixth and Holly streets corner – the largest neon sign to be installed in southern Oregon since the original Holly sign was installed in 1930. If all goes according to plan, the Holly's restored façade will be dedicated in a public ceremony, jointly sponsored by the Foundation and MURA, early in April, 2012 – just like the relighting ceremony we held for Redding's Cascade Theatre in 2000. It was our way of letting the Redding community then know that a treasured civic landmark was really returning to productive life – and that will

be our message to Medford and Jackson County about the Holly this coming April.

Support for the Holly's restoration, from across Medford and Jackson County, has been very encouraging. On December 16, participating members of Medford's Old-Town dining and entertainment district launched their Holly Encore program to raise funds for the Holly's restoration. The

... the Holly offers both us and the community an opportunity to extend and connect our broadcasting mission with a restored theatre and, as a result, strengthen both.

restaurants have all added items named for the Holly to their menus and are sporting elegant counter cards on their tables to identify their Holly Encore menu items. With a portion of the purchase price of those items going to directly support the Holly Theatre Restoration Fund, it's an important contribution and a highly visible

statement about the Holly's importance to the community. Restaurants like Porters, Elements, 38 Central, Rosso's Trattoria, Havana Republic, Jackson Creek Pizza, Habaneros, Beer Works and Rack 'Em, are all helping us restore the Holly and we hope that you'll help also by purchasing their Holly Encore offerings or with a direct contribution to the Holly Theatre Restoration Fund at the Holly's website (www.hollytheatre.org).

Other local businesses have been active in also seeking ways to contribute to the Holly's restoration. One such company is Medford-based Epic Scan, a world leader in producing incredibly detailed laser-generated architectural images of the exterior and interior details of buildings (and other structures like a submarine they detailed). Hearing of the Holly project, Epic Scan's head, Carlos Velasquez, offered to conduct a complete scan of the Holly without charge and to produce a virtual fly-through that we will post

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One Year Later

Crescent City Harbor Recovers

Coast Guard Air Station Humboldt Bay air crew scans the Crescent City area shorelines noting damage to docks and piers.

PHOTO: PHOTO BY COAST GUARD AIR STATION HUMBOLDT BAY.

By James di Properzio

**"For the fishing fleet,
this was an inconvenience.
For the Harbor,
it was a disaster."**

**Richard Young
Crescent City Harbormaster**

On March 11, 2011, a magnitude 9.0 earthquake struck off the coast of Tohoku, Japan, 5,500 miles from our listening area—though the quake was so intense that it moved Japan 8 feet closer to North America. The earthquake was the fifth-strongest ever measured, anywhere in the world. The Earth's weight was redistributed, throwing the planet's axis off by 4 inches, and making the length of a day permanently shorter by 2 millionths of a second.

In Japan, where there are many earthquakes of various magnitudes each month, and many tsunamis each century, even harbors built to withstand them were overwhelmed by this tsunami. A low-lying seaside area 250 miles long slipped downwards two feet in elevation, which facilitated waves surging inland over the flat terrain six

miles from the shore, surprising residents who never imagined the waves could come that far. The northeastern coast was hit with waves over 30 feet high, and in the Ryori Bay the tsunami wave surged to nearly 100 feet.

It sent an 8' wave all the way across the Pacific to Crescent City's harbor, ripping free all of the commercial docks and wrecking dozens of boats. Part of the problem for Crescent City is that the sea floor near there is shaped in a way that amplifies the magnitude of the tsunami, often doubling the water height experienced in Brookings or Arcata. The harbor barrier built after the 1964 tsunami wasn't specially designed to combat this effect, nor the various waves and surges that might manifest in tsunamis, and some have pointed out that the narrow barrier opening bottlenecks a tsunami



A vessel owner's grandson, Joe Smith, surveys the damage of his grandfather's boat, Banshee, after it was moved from the Crescent City Inner Boat Basin Tuesday, March 22, 2011. **RIGHT:** Vessel owner Thomas Adams and Petty Officer 2nd Class Julianna Regina, with Crescent City Tsunami Response, discuss the owner's options for salvage on the damaged vessel. PHOTOS: U.S. COAST GUARD PHOTO BY PETTY OFFICER 2ND CLASS JACLYN YOUNG.

surge, trapping it in the harbor and creating turbulence when it would otherwise have subsided.

In Japan, more than 20,000 people have been confirmed dead or listed as still missing, more than 90% from the tsunami rather than the quake. Though Crescent City had the crucial hours of lead time to evacuate, there was one fatality. A 25-year-old man who had lived there only two weeks, decided to go onto the spit of land by the mouth of the Klamath River to photograph the tsunami with friends, and when the water arrived they had nowhere to go. Several of them were swept into the rising water, and luckily most got out, but that one young man was swept away. His body was found weeks later in Astoria, more than 300 miles north.

Crescent City Harbormaster Richard Young was standing by the harbor from 6-7AM the day the tsunami arrived. "It was surreal," he recalled, "We had plenty of advance warning. We were able to get most of the active boats out of the harbor, and by 6AM the harbor area was totally evacuated. The forecast was that it would arrive at 7:22AM, so the people were gone. It was only me, a commissioner, a reporter and a cop car. I hung around until 7, and then I didn't come back until it was all clear."

Of the few people who did come down to see the water arrive, Young said "People were risking their lives for the sake of an interesting Youtube video; they put themselves in harm's way." When a tsunami comes, emphasizes Young, "You just need to be sure you're out of the way. You can get

a larger wave than expected at any time. If we had had a 3-5 foot wave during high tide, the parking lot where those people were standing would have filled with water."

Young has learned that the priority is people, not damage control. "In the 2006 tsunami, foolishly, I rounded up the maintenance crews and we went out on the docks to secure boats and equipment. It was a good thing, in that we minimized the damage; but we certainly increased the risk of loss of life by being out on the docks." In 2011, recounts Young, "I was determined that nobody would be out on the docks."

When the tsunami had left the West Coast, Young returned to the harbor. "It was chaos. The boat basin was destroyed." The whole active fishing fleet had gone out to safe waters where they could simply float over a swell; but they could not return to Crescent City.

By this winter's crab season, temporary docks had been installed to accommodate the whole fishing fleet. What many people may not realize, explains Young, is that though the docks were destroyed, the working fleet was saved. Of the 16 boats that did sink hardly any were active vessels, and of the four fishing vessels that did sink, all four fishermen have bought new boats with their insurance reimbursement and are fishing again. Less than a year after the tsunami, the crab fishery's productivity is 100% of normal. "The key thing was adequate warning. For the fishing fleet, this was an inconvenience. For the Harbor, it was a disaster."

Still, Young and the others at the harbor have brought things up to speed, and

they have put together more than 90% of the \$32 million in funding needed to rebuild the boat basin. The new structures will have thicker pilings and more of them, and sturdier docks. A smaller tsunami in 2006 had already damaged the basin, and they had plans and permits ready to upgrade. The new basin is designed to withstand 12-15' waves, roughly double what arrived last year.

This was not the worst tsunami to hit Crescent City. In 1964, a 9.2 earthquake, double the energy of the Japan quake, hit Alaska. It was the second strongest earthquake of the 20th century. The water level rose 170 feet in an inlet near the epicenter, and Kodiak Island

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"If you go downtown and talk to anybody on the street, you'd be hard pressed to find anyone who doesn't know their evacuation zone and where they're supposed to go."

Cindy Henderson
Emergency Services Manager
for Del Norte County

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Jefferson Almanac

Madeleine DeAndreis-Ayres

The Empty Nest

House wrens finally took up residence in one of our bird houses last summer. For those of you not familiar with house wrens, they are a small bird, smaller than a sparrow, with cute little tails that stick straight up. Their bird call, however, is not small. Their call is loud, long and starts at dawn and continues without a break until well after sun-up.

We noticed this noisy male wren eventually attracted a pretty wren-gal and soon there was the bird equivalent of real estate appraisals. We had three birdhouses for let and for whatever reason, the bird couple chose the one on the left. In short order, the wrens began decorating their new home, utilizing great hunks of dog fur and twigs of the finest quality. So we watched all this activity, grouching about the male and his penchant for insisting the world recognize his mastery of our yard with his crack-of-dawn, never ending chorus of reveille but really enjoying the fact that we had made a birdhouse that actually attracted birds.

Soon there was a lot more activity. Mama wren spent a lot of time flying around on grocery runs, assisted by dad when he could pull himself away from his solo band practice. We saw insatiable bird mouths greet busy parents as the feeding continued day after day.

And then, one day, it was over. Just like that. One day it's a whacky family sitcom, complete with theme song and the next day it's one of those dust bowl photographs of the abandoned homestead, curtains billowing in the breeze. The babies took flight, leaving ma and pa and the birdhouse with nary a look back. Ma and pa, their jobs completed, headed to the bird version of Palm Springs where, I guess, they are playing Scrabble with other empty nesters.

There's the "holy cow" moment, when you realize the birdhouse is empty. There's the reflexive look at the birdhouse every time you pass, hoping for a glimpse of those yellow, gaping maws. And mostly there's dawn, quiet and still for the first time in months, no twenty-bird reveille to greet your dream-drenched consciousness. It's just really quiet and that is really, really disquieting.

And now we know what the empty nest literally means. The same thing happened to the human inhabitants last year. The third and last fledgling flew the nest for that next step in life called college. Her nest is now a room in a house, replete with a roommate who smile politely when we drop by but who don't even bother to hide the ashtrays. And, like most fledglings, ours took flight with nary a look back.


One day there's noise, and dishes in the sink, and cookie dough on the counter and plans to make, and that routine seems like it will last forever. And then one day it's over. And friends have told me that soon I'll get used to "my space" and the quiet and a house not cluttered with the twigs and bits of fur kids leave around. These friends also tell us that the fledglings will be back and when they come back, we'll want them to leave because we've grown to like our empty nest. And then, when friends see they haven't completely convinced us, they play the grandkid card, telling us how wonderful that stage in life is.

I'm sure it is. It really is all wonderful. Like the wrens, it's all as it should be.

But right now it's just really quiet and that is really, really disquieting.

Madeleine DeAndreis-Ayres is a writer who lives in Scott Valley. She and husband Jim prefer Boggle to Scrabble.

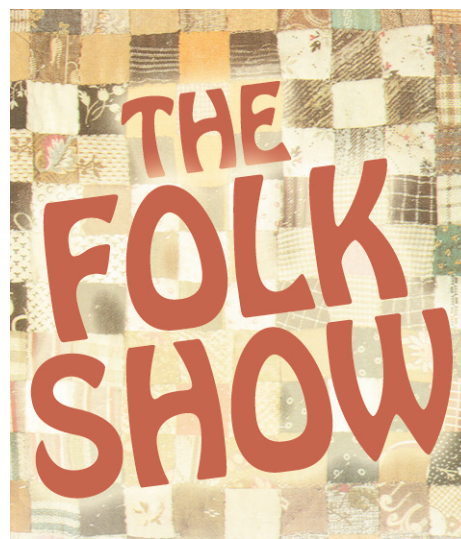
“One day it's a whacky family sitcom, complete with theme song and the next day it's one of those dust bowl photographs of the abandoned homestead, curtains billowing in the breeze.”



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Theater and the Arts

Molly Tinsley

Taking Back the Book

Thanks to the electronic book, the publishing world is in the throes of radical change. Readers are toting whole libraries around in their handbags. A few clicks on the keyboard, and writers can place their work before millions of browsers on the Internet. Meanwhile, threatened with irrelevance, the chain bookstores and large publishing houses scramble to revise models they've relied on for decades. John Makinson, CEO of Penguin Books, predicts "dark clouds" in 2012. For the stockholders in Pearson, the British-based corporation that owns Putnam, Viking, Dutton, NAL, Dial, and 33 more imprints), this amounts to bad news. For others, the eclipse of corporate publishing as the arbiter of worthy writing inspires hope.

For back in the eighties, buy-outs, mergers, and the decision to triple profit margins sparked a more insidious revolution. Senior editors were fired, literary writers let go, and authority turned over to marketing departments. Today, new voices are picked like lottery tickets, and only bestsellers count as wins. The notion of supporting a promising author's process rather than capitalizing on a particular product is a thing of the increasingly distant past. Countless writers have been frozen out of this mainstream.

Two years ago Ashland resident John Yunker completed his first novel, *The Tourist Trail*. An agent was eager to take it on, but submissions to a dozen publishers uncovered its "flaw." It's an "eco-thriller," a genre-bending mystery-adventure with a dash of romance crafted around serious environmental issues. The biologist protagonist, posted to a penguin research station in Patagonia, is a "vegan who isn't portrayed as a wacko," Yunker says. "We can't take chances," was one response. Another:

"We don't know how to market something like this."

Yunker had self-published a number of tech books. His partner, Midge Raymond, had worked a stint for a major New York publishing house that went through two mergers during her tenure. Her own collection of stories, *Forgetting English*, was brought out by Eastern Washington University Press. Together they had to know-how to clarify their next step: in March, 2011, they founded Ashland Creek Press, published Yunker's thriller, then began considering other manuscripts with environmental themes,

"books with a world view." "We're interested in good stories with substance," Yunker says. "We want our titles to entertain readers but enlighten them too," adds Raymond. Besides the two other books they published this year, they have five more slated for 2012, and just made their first acquisition for 2013! (www.ashlandcreekpress.com)

Fuze Publishing was the invention born of similar necessity in 2009. I had written a spy-thriller, *Satan's Chamber*, in collaboration with Kareta Hubbard. It was also a coming-of-age story. In other words, its female protagonist is no Jason Bourne: a junior case officer within a realistic CIA bureaucracy, she makes mistakes and doesn't heal from bruises overnight. When three New York editors took a pass on her challenging assignment in Sudan, my co-author, a businesswoman in her day job, decided we would start our own press. Comprised of narratives selected for their page-turning momentum and their bridging of cultures, Fuze's current list stands at five with four more books in the pipeline. (www.fuzepublishing.com)

Exterminating Angel Press took shape in 2005, when Tod Davies began an online

Today, new voices
are picked like lottery
tickets, and only
bestsellers count
as wins.

“art project”—an Internet adventure to bring writers and artists into a conversation about how to achieve equity in today’s society. Growing out of the discussion was a small press with a big mission: to challenge the received cultural narrative. While the press has brought out two of Davies’ genre-blending books—*Jam Today*, a journal cookbook, and *Snotty Saves the Day*, a quirky fairy-tale for the perennial fifteen-year-old, its list includes five other titles, ranging from *Dirk Quigby’s Guide to the Afterlife*, or “all you need to know to choose the right heaven,” to the more serious *Correcting Jesus*. “I know it may sound like a mishmash,” Davies says, “but all the books take issue with a culture that insists domination and hierarchy are the only possible ways to run a world.” Davies invites writers to query its magazine, located on the EAP website, which often serves as an incubator for pieces that could expand to books. (www.exterminatingangel.com)

After almost twenty years, White Cloud Press is the grandfather of Ashland independent publishing. In 1993, founder Steve Scholl was seeking a career path that would fuse his academic background in comparative religion with his growing passion for books in all their aspects, from crafting

strong content, to design and dissemination. Why not make the world’s great mystics accessible to general audiences? He contacted a friend who was translating Khalil Gibran, and White Cloud acquired its first title. Today the press boasts two additional imprints (Confluence, for health and wellness; RiverWood, geared to younger readers), an impressive backlist of over 60 titles, and an actual office-showroom, with an actual warehouse, in Ashland! (www.whitecloudpress.com)

Scholl has witnessed significant changes in the publishing world since pre-Internet days, when the route to sales led through independent bookstores and libraries. He recalls national booksellers conventions “alive with energy for the written word” and an amazing level of collegiality. Today the collegiality survives, but the conversation is more concerned with the delivery system than about the content of a book. White Cloud’s alternative position in the “industry” has become increasingly important, as a home for the unusual book that defies formula and may take years to build a following. “What interests me doesn’t interest the mainstream publisher,” Scholl says. Far too often now, the reverse is true as well, which

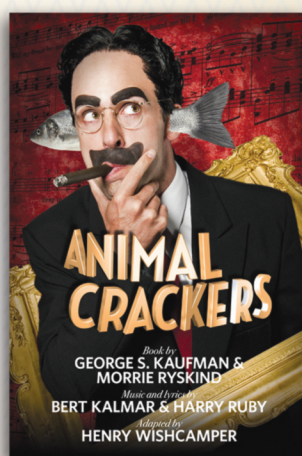
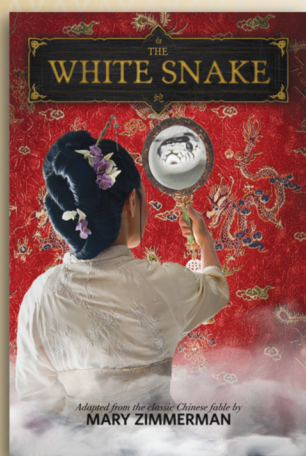
is why we need independent presses—to keep the originality and diversity of literature alive at the grass roots.

More about the ground-breaking, award-winning works of White Cloud Press next month.

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan’s Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.



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Inside the Box

Scott Dewing

Patriot Games

A “patriot” is someone who loves, supports, and defends his or her country and its interests with devotion. A “hacker” is someone who illegally breaks into computers and computer networks. A “patriot hacker” then is a computer hacker who is a citizen or supporter of a particular nation’s political agenda and uses his or her skills to engage in cyberwarfare with enemies of the state.

“Cyberwarfare” is often referred to as the “fifth domain of warfare.” According to former Deputy Secretary of Defense William J. Lynn, “[cyberwarfare] has become just as critical to military operation as land, sea, air, and space.”

The most comprehensive definition of cyberwarfare comes from Richard A. Clarke’s book *Cyber War: The Next Threat to National Security and What to Do About It*. “[Cyberwarfare] is the unauthorized penetration by, on behalf of, or in support of, a government into another nation’s computer or network, or any other activity affecting a computer system, in which the purpose is to add, alter, or falsify data, or cause disruption of or damage to a computer, or network device, or the objects a computer system controls.”

Cyberwarfare is happening right now. You can’t see it. You can’t hear it. But it is underway 24/7/365 and sometimes you get to read bits and pieces in the news about the ongoing and escalating war out in the boundless landscape of cyberspace. Many countries engage in cyberwar: China, Russia, North Korea, Israel, and the U.S., to name some of the biggest players.

In 2010, the Chinese hacked into Google. The Chinese government was incensed by the allegations and officially denied being behind the break-in. Months later, a diplomatic cable released by WikiLeaks provided further corroboration that

the Chinese did indeed carry out the attack against Google.

The Russians engage in ongoing cyberwarfare but tend to hire their dirty work out to organized crime as the Russian mafia has some of the most sophisticated computer hackers in the world.

North Korea has official cyberwarfare units that are made up of specially trained forces, some of whom operate out of China with with either tacit or direct support from the Chinese government.

The Israeli Defense Force (IDF) also has specially trained cyberwarfare units and is the home of the famed “Unit 8200”, which allegedly hacked the Syrian air defense system so that Israeli Air Force fighter jets could safely fly through Syrian airspace and bomb a secret nuclear facility

that Syria was constructing.

While there has been no official corroboration, it is widely agreed amongst information security experts that the Israelis were behind the Stuxnet virus and infiltration into computer systems at nuclear facilities in Iran. Stuxnet is a very sophisticated virus that targets Industrial Control Systems (ICS). Once an attacker has control of a facility’s ICS, they could effectively sabotage that facility remotely by speeding up power turbines to the point of failure.



Patriot hackers
are not just American
nor working in the
interests of the U.S.
Government.

And then there's the U.S. The United States Cyber Command (USCYBERCOM) became fully operational in November 2010. Part of the mission of USCYBERCOM is to "conduct full spectrum military cyberspace operations in order to enable actions in all domains..." Or to put it more simply, to engage in cyberwarfare.

Meanwhile, the patriot hacker community has been growing in numbers and effectiveness since the U.S. invasion of Iraq in 2003. While much of what the patriot hacker community is doing is out in the open, most all patriot hackers have online aliases and take precautions to protect their real identities.

Some patriot hackers are ex-military; others are moms, some are young, others are old. One might be your next-door neighbor or co-worker. They form a vast network via social networking tools such as Twitter, Facebook, and Internet Relay Chat (IRC). They maintain blogs. They share information and carry out operations against enemy combatants. At a minimum, they receive tacit support from the U.S. Government. In other cases, they may be working for the government, either directly or indirectly.

Currently, perhaps the highest profile patriot hacker is The Jester who goes by the online handle "th3j35t3r". Since January 2010, The Jester, who claims to be a U.S. military veteran, has been carrying out Denial of Service (DoS) attacks against Islamic extremist (or "jihadist") websites, with the purpose of disrupting Al-Qaeda's ability to use the Internet as a means of recruiting and training. In November 2010, The Jester turned his attention toward WikiLeaks and took out the main website, resulting in WikiLeaks' mad-scramble to set up mirrored websites world-wide. The Jester's actions were a direct response to WikiLeaks massive dump of classified documents.

Patriot hackers are not just American nor working in the interests of the U.S. Government. Patriotic hackers from China have been implicated in the 2010 hack into Google and recently the Chinese patriotic hacking group Honker Union of China officially reformed after years of inactivity following a hacking spree against U.S. websites between 2000 and 2004.

More recently is Comodohacker, who claims to be a 21-year-old Iranian. Last year, Comodohacker broke into the networks of several high-profile digital certificate providers and created fake digital certificates, which could be potentially used to create a scenario in which seemingly secure

website connections could be compromised. Comodohacker's emergence on the hacking scene seems to have been, at least in part, politically motivated by the success of the Stuxnet virus in severely hampering his country's nuclear program.

I think we'll see more patriot hackers as cyberwar becomes more prominent and states scramble to hide their offensive actions in cyberspace behind a cloak of unaffiliated and "unofficial" actions carried out by patriotic hackers. Whether world governments are providing direct or tacit support for these patriot hackers, they are engaging in a dangerous game in which the

action of one person who is hacking for what he or she believes is a just cause has the potential of triggering an international incident that escalates tensions between states—the results of which could have a drastic impact on millions of us.

Scott Dewing is a technologist, teacher, and writer. He spends most of his time with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org.

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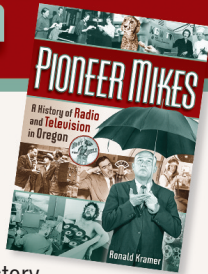
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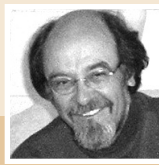
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Recordings

Geoffrey Ridden

The Importance of Being There

Although the JPR program on which I am most frequently a volunteer host is called *First Concert*, there are very significant differences between listening to the radio and attending a live performance of music, even if the radio broadcast is itself a live performance. I want to spend a little time teasing out the implications of those differences for listeners and for broadcasters.

My wife and I enjoy attending live performances of music almost as much as we enjoy live theatre, and we treasure our good-fortune in being able to hear fine performances here in the state of Jefferson as well as on our trips to England.

One striking implication of the difference between being at a performance and listening to the radio is the simple matter of attention. The concert hall demands your attention in ways in which a radio broadcast never can. The musicians on stage are concentrating hard on their music, but they are also aware of the presence of the live audience (even if that awareness is sparked by coughing, cell phones or rogue photographers). Our job as a concert audience is to be attentive, and the performers know that.

When I host a radio program, I simply have no idea of what the audience is doing, or of how much time individuals spend with me. You may be with me for a whole five hours, or for the same short period of time every morning: I simply cannot know. You may decide only to switch off when a piece of music comes to an end, so that you always listen to the music in its entirety, or you may be forced to switch off on the dot of 8.30 am because that is when your day enters a new phase. Worse than that, from my point of view, you may switch off because you don't like what I am playing. Worst of all, I don't even know that you are gone!

Now, imagine applying those constraints to attending a live performance.

Imagine that you have a season ticket for a particular series of events, but you always arrive 30 minutes after the start and leave promptly at 9.00 pm whatever is happening on stage; and if you don't find a piece of music appealing, you just get up and leave... It just wouldn't work, would it?

Concerts are designed to take full advantage of those important differences. The order of each program is carefully selected, including the placing of the intermission. It is usually the case that the most challenging piece in the concert will be placed in the second half, by which time the musicians hope that the audience will already have been won over and will be prepared to experience something less familiar. A similar process does actually apply on our radio station, in that, if we play a new piece or one which we think is out of the ordinary, we will usually place it between two much more familiar works. We may even try to sugar the pill with an introduction of this type "Here is a piece by xxxx which may be new to you, but after that we will hear some Schubert."

Last spring we attended a concert by the Gould Piano trio clarinetist Robert Plane which proved to be a fine exemplification of how live performances operate. Firstly, we had the pleasure of being able to see the musicians. We were able to admire their technique and their artistry (which included some interestingly different bowing practices) and even be aware of what musicians do while their colleagues are performing a solo, just as one might be interested to know what non-speaking actors do while the lead is delivering a soliloquy.

This visual element can sometimes be absolutely essential. At a recent concert by the Rogue Valley Symphony, for example, the program included Haydn's "Farewell Symphony" (No. 45). Outside of a live performance, this seems a conventional and

unremarkable piece, and yet, in the concert hall, the audience can appreciate the wit of having the performers leave the stage during the final movement, taking their coats and scarves with them, as the conductor becomes increasingly frantic in his efforts to make them stay.

The program for the Gould Trio concert last spring was as follows: Milhaud's Suite for Violin, Clarinet & Piano, Op. 137b; Ravel's Piano Trio in A Minor; and, after the intermission, Messiaen's "Quartet for the End of Time." That choice of the order was very significant, because the Messiaen quartet made considerable demands on the audience (and 'audience' means 'those who listen'). The format of a concert meant that the piece was heard in full, even by those who found it not to their taste – and there were certainly some listeners in that camp, as I learned in talking about the concert afterwards. I would be very wary of playing this same piece on the radio because of its length (its playing time is almost fifty minutes), its eight-part structure and its complexity and dissonance. But this piece, written in a German concentration camp during the early years of World War II, is really worth your attention: it is available on a 1989 RCA recording (ASIN: B000003ERU) by the Tashi Quartet.

One of the many pleasures of hosting a music program on JPR is that I can to play whole pieces of music, and not just the most familiar sections. I was once castigated by a friend when I was very much younger for having the temerity to ask if he would play just the final movement of Beethoven's 9th Symphony: he compared this sacrilege to watching to watch only the middle Act III of *King Lear*. I hope I have learned from this error, but, if ever I had the opportunity to play this work, I know that there is nothing I could do to ensure that you listened to the whole of this symphony, and did not choose to switch off and rejoin me later for the final eighteen minutes. Happy listening!

When he's not hopping back and forth across the pond, Geoffrey Ridden is an occasional substitute host of *First Concert*, heard on JPR's *Classics & News Service* and online at www.ijpr.org.

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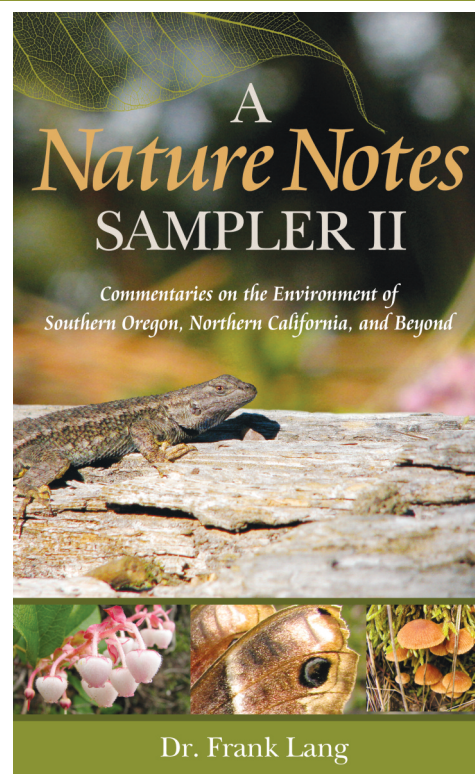
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One Year Later continued from page 7



LEFT: Contractors with the Crescent City Tsunami Response work during high tide to remove debris from the city's inner harbor during clean up operations. **RIGHT:** Volunteer Charise Shackel, a Eureka, Calif., resident, helps remove debris from Enderts Beach in Crescent City.

PHOTOS: U.S. COAST GUARD PHOTO BY PETTY OFFICER 2ND CLASS JACLYN YOUNG.

was hit with a 50' wave. By the time it reached Crescent City, the 21' wave was still powerful enough to surge through the harbor and into the residential part of town, destroying much of the city and killing 11 people.

Asked why the basin was not rebuilt more sturdily after the 1964 tsunami had destroyed not only the harbor but most of the city, he points out that the larger harbor had been there before that, but not the smaller basin. The damage in 2011 did not come from the 8' water height. "The mouth of the basin is small, and so you get a Venturi effect when that much water is forced in," Young explains. "It's not the water height, but those currents that do the damage." The Venturi effect is what you see in those children's science toys that connect two large soda bottles neck-to-neck, allowing water to swirl from one to the other like an hourglass. Unlike with sand, the water sets up a vortex in the bottleneck, creating what looks like a liquid tornado. This is not what you want in your harbor.

Though most boat owners left when they were warned, Alan Mello lingered on the docks to size up the tsunami before committing to evacuate. He left his own

boat tied up, and helped friends cast off and empty the harbor, then he had a surprise: the harbor emptied itself, but of water. "When the harbor emptied, there was just sand; then I knew I had made a huge mistake." A tsunami sucking that much water out before it was going to bring it all back in with a vengeance. Mello then made an unusual and perhaps foolhardy decision: when the third surge filled the harbor all the way to the top of the now-broken docks, he jumped into his boat and rode the retreating surge back out to sea. "It was a white-knuckle experience riding it back out—not one of the brighter things I've ever done in my years of fishing." The water rushed out to sea with Mello running his 350-hp engines full-out just to guide his craft away from slamming into the docks and other obstacles. The Coast Guard filmed his retreat from a helicopter, which Mello ruefully reflected would likely become part of a training video: "Whatever you do, don't do what *that* guy did." Barely clearing the last post in the harbor, Mello made it to open water and safety.

The county's evacuation was managed by Cindy Henderson, the Emergency Services Manager for Del Norte County. Of

course, emergency preparedness is not about micromanaging it at the time, but about how well you have prepared in advance. "You can't live in Del Norte and not know we're getting something from across the ocean," she says of residents' mind-set. "We've had 34 tsunamis in the last 100 years. If you go downtown and talk to anybody on the street, you'd be hard pressed to find anyone who doesn't know their evacuation zone and where they're supposed to go." This tsunami was generated at a distance, so the U.S. coast had more than six hours of warning once the system had predicted exactly when the wave would hit points on our coast. The people in Japan had only minutes between the violent shaking of the quake and the inundation of water. Henderson prepares Del Norte for when a quake strikes right offshore California, and residents will have to evacuate from the tsunami zone within minutes. "When that strong quake knocks you on your butt, you got to pick yourself up and get out of there." In Crescent City, that means getting above 9th Street, and for some downtown that can be a 12-14 minute walk, so they have no time to spare.

Troy Nicolini, the Warning Coordination

Meteorologist for the National Weather Service Forecast Office in Eureka, reminds us that all of the excellent systems and reactions in the 2011 tsunami was part of the scenario for a *distant* quake, with 10 hours warning before the tsunami; in a quake right off the California coast, all bets are off. “The wave will be here in 10 minutes: there is no time for sirens; no time for phone calls. No time to rely on those relationships. My greatest fear is that emergency workers will spring into action when they feel an earthquake...rather than getting to high ground immediately. The most important thing is drills: you have 10 minutes, and if you do it right, you will absolutely live.”

In the year before this tsunami hit, Emergency Services had organized a complete dry-run evacuation. They sounded the siren, activated all their volunteer systems, and 1,000 people walked out of the tsunami zone to safety in their designated areas. They had already organized not only coordinated services from across the spectrum in Del Norte and cooperative exchanges with Humboldt County, but a network of volunteers to work phone trees, staff evacuation sites, disseminate accurate public in-

formation, provide childcare, and even house and care for people’s pets. When the real thing hit, Henderson said, “It went just like the drill. Nobody panicked. Everybody knew what to do and where to go.” The preparation paid off.

Henderson was in bed when a call came at 1AM: NOAA, the National Oceanic and Atmospheric Administration, had read data from a system of deep sea buoys across the Pacific, and for the first time in Henderson’s experience, they skipped Tsunami Advisory and Tsunami Watch and went straight to a Tsunami Warning. The water was coming, and it would be there at 7:22AM.

All the core services were activated: fire, law enforcement, local administrations, and the harbor. Del Norte is relatively remote and has only 28,000 residents, so there is very little telephone infrastructure, and the phone company has no plans to upgrade it. They can only put through 200 calls per hour, and the communications panic in an emergency could easily swamp the lines. In fact, to keep open the vital lifeline of communications with NOAA, they had to call them and leave the line on hold while they evacuated, so that they could be sure of having an open line when they returned to the base. Henderson activated phone trees, in which there is a flowchart, something like the genealogical tree of a prolific family, that maximizes efficient calling, making sure that everyone has been called and in the least amount of time, with the fewest number of lines used.

“The first people we notify are the boat owners,” she describes. “We tell them when to take their boats out, to 100 fathoms is best, and they have to stay out at least two hours. We close the harbor with a barrier two hours before the tsunami arrives, and close the highways to it to keep curious people away.”

The next step, Henderson describes, was to evacuate the residents. “At 5AM we hit the sirens and got everybody out of the tsunami zone. It was tough because it was a sunny day and we had to stay inside and wait it out.” She also keeps in close touch with neighboring Humboldt County. “We’re so remote, we know that if we’re cut off, we will be at least 72 hours by ourselves. But people here are self-reliant, everybody

knows everybody else and they come together in emergencies.” The small Red Cross staff of 7-8 full time employees is augmented by numerous volunteers to run the evacuation shelters in school buildings. The superintendent closed school for the day and lent busses for evacuation. Henderson explains that when everyone is pitching in to volunteer, on-site childcare is necessary. “We have 3 & 7 year-olds, and my husband works for the sheriff’s department, so when an emergency comes, we need to go into action.” The well-prepared community came together efficiently, and everything ran smoothly, so that they could watch the tsunami on video from the shelter.

California Highway Patrol helicopters ran reconnaissance over the area and sent video feed for Henderson to watch what was happening. The first two waves knocked boats around, stacked some on top of others, but it was the third wave that ripped out the docks. The damage stayed in the harbor, thanks to the low tide, and by 5PM they had given the all-clear for people to return to their homes.

The wave came at low tide, which was crucial. As it was, the high tide that came later, at midnight, was another 8 feet above normal, which would have been added to the tsunami wave. “If that 8-foot wave had come at high tide,” reflects Henderson, “we would have lost half the town.”

The planning and warning saved Crescent City from this tsunami, and the experience there was several orders of magnitude less than the catastrophe in Japan. But it is sobering to see how dramatic the effect was even 5,000 miles from the source. The residents of Crescent City are well aware that it is only a matter of time before a similar quake happens in California, and neither time nor distance will be on their side. For that eventuality, they have only their thorough preparations and their strong community on which to rely.

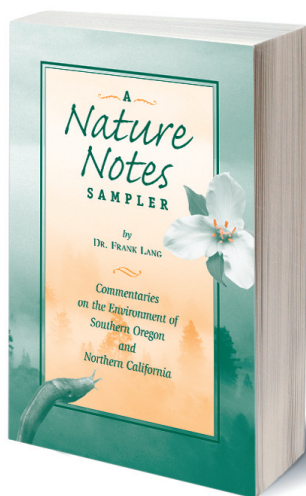
For more images of the destructive power of the March 11, 2011 tsunami, visit the U. S. Coast Guard Visual Information Gallery at cgvi.uscg.mil/media/main.php. We are grateful to the U.S. Coast Guard for allowing us to use the images included in this feature.



(From left) California Department of Fish and Game Warden Josh Zulliger, the Deputy State On-scene Coordinator (SOSC), DFG Captain Chris Graff, the SOSC, listen as Coast Guard Cmdr. Thomas Stuhldreier, the Federal On-Scene Coordinator, gives an operational update during the Crescent City Tsunami Response.

PHOTO: U.S. COAST GUARD PHOTO BY PETTY OFFICER 2ND CLASS JACLYN YOUNG.

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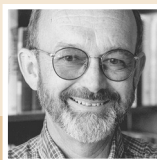
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Nature Notes

Frank Lang

Ancient Mammals

One of Charles Darwin's great discoveries in Patagonia was a fossil mammal embedded in sediments at Puerto San Julian, Argentina. As readers may remember, or already know, Puerto San Julian is the harbor on the Atlantic coast of Argentina that was visited at different times by Magellan and his fleet, Drake and the Golden Hind, and the HMS Beagle with Charles Darwin on board.

Darwin wrote in his book *Voyage of the Beagle* "At Port St. Julian, in some red mud capping the gravel on the 90-foot plain, I found half the skeleton of the Mack raw keen ee haw Patachonica, a remarkable quadruped, full as large as a camel. It belongs to the same division of the Pachydermata with the rhinoceros, tapir, and palæotherium; but in the structure of the bones of its long neck it shows a clear relation to the camel, or rather to the guanaco and llama."

It should be noted that Darwin wasn't sure what the fossil was when he first discovered it, except that it was big and a mammal. Later, the great British paleontologist Richard Owen examined Darwin's specimen and gave it its name, Mack raw keen ee haw (Macrauchenia), which means Big Neck. That is not all that Owen named. He is responsible for giving the name "dinosaur" to fossil reptiles from the past. This happened before Darwin published his famous *Origin of Species*. Good thing, because Owen didn't like Darwin's ideas very much. "But,

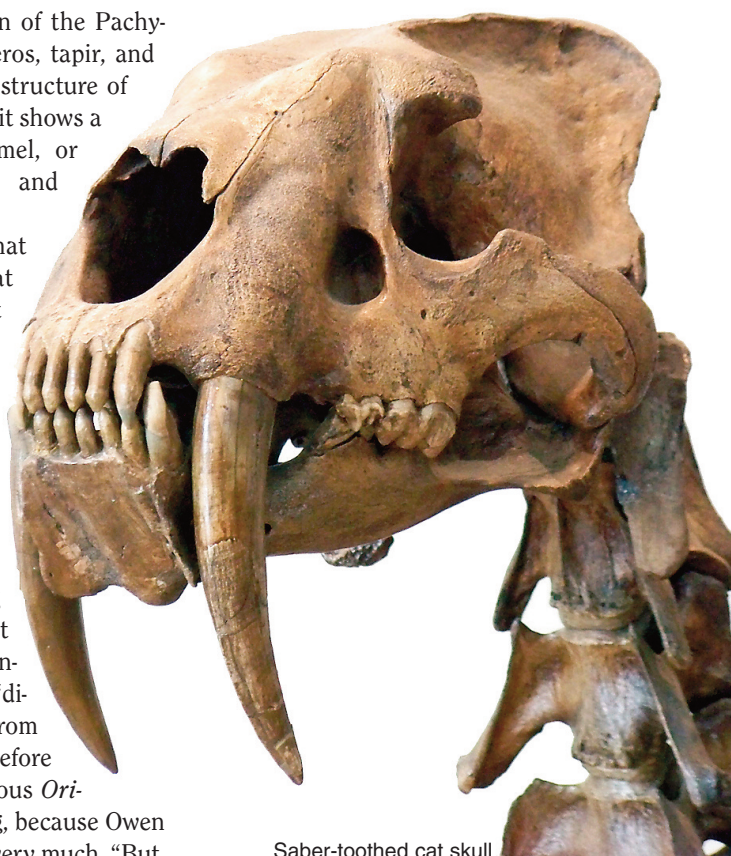
as we have before been led to remark, most of Mr. Darwin's statements elude, by their vagueness and incompleteness, the test of Natural History facts," said Owen.

According to the British Natural History Museum, Owen was a favorite of the conservative Victorian elite. He even gave the Queen's children biology lessons. But

he was less popular with his fellow scientists. His exceptional brilliance was combined with ruthless ambition and an occasionally vicious temperament. His later career was tainted by accusations that he took credit for other people's work.

But despite the controversies surrounding him, Owen is best re-

Do you know what animal kills more humans than any other animal?
Humans, of course, and after that, in the US, it is the horse.



Saber-toothed cat skull

membered for his scientific achievements and the wonderful Natural History Museum building that has inspired and educated generations of people.

Some readers may be familiar with *The Klamath Knot* by David Raines Wallace. He is also author of *Beasts of Eden: Walking Whales, Dawn Horses, and Other Enigmas of Mammal Evolution*. This fascinating book tells the story of mammal evolution against the backdrop of a mural at the Peabody Museum at Yale University. The story is spiced with raging conflicts and alliances between many mammalian paleontologists of the time. There is Owen, of course, and his fights the Frenchman Couvier, and Cope, Marsh, and Osborn at war in North America. That's evidence that humans are humans are humans whether they be artist, scientist, politician, priest or pope.

Wallace suggests that the public, you and me, prefer dinosaurs to ancient mammals because dinos are less threatening. Nothing resembling a human being has ever been ravaged by a dinosaur. Death at the hoof or tooth of a mammal is much more real. Do you know what animal kills more humans than any other animal? Humans, of course, and after that, in the U.S., it is the horse.

If you would like an introduction to the great mammals of the Pleistocene make a trip to the La Brea tar pits and the George C. Page Museum next time you are in Los Angeles. Nature Notes asks do you prefer dinosaurs to the giant ground sloth, woolly mammoth, dire wolf, or cave bear. He wonders why?

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

Tuned In From p. 5

on the Holly's website. Visiting with Carlos in front of the Holly as the scanning began, he commented: "I didn't know that your radio organization was also involved in community restoration projects like this – but I think it's great." So I explained that we weren't established as a community restoration organization but had become engaged in the restoration of the Cascade Theatre in Redding after we identified the Cascade as the preferred location for our Redding studios. However, the return of the Cascade auditorium to life as a community performing arts venue had taught us many valuable lessons – not the least of which was our capacity to broadly strengthen the community's economic and social life through that effort.

The Cascade is important to our broadcasting operation (half of our broadcast day on the *Classics and News Service* originates from our Redding studios) and performances in the Cascade's auditorium are closely connected to JPR's music offerings on *both Rhythm and News* and *Classics and News* which has produced powerful synergistic results for both our broadcast activities as well as for the Cascade's performances.

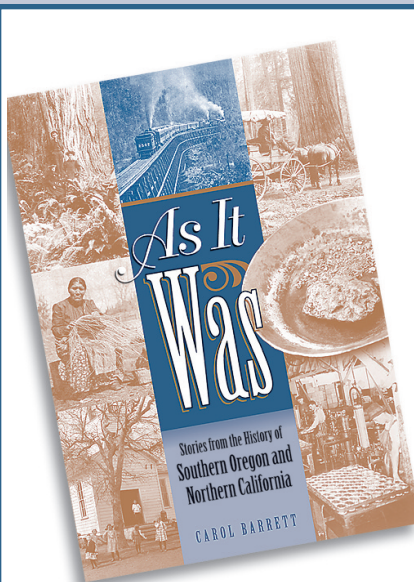
So, as I explained to Carlos, as an original issue we didn't purchase the Holly to become a community development organization. Again, the Holly offers both us and the community an opportunity to extend and connect our broadcasting mission with a restored theatre and, as a result, strengthen both.

The lesson, I think, is that JPR is more than just an audio signal. Increasingly, audio signals are available in various ways including satellite and online connections in addition to terrestrial radio signals. What will increasingly make JPR stand out in the future is the degree to which we remain closely connected to the lives of the communities we serve. The ways we complement our radio/audio signals with community engagement is a key part of our future and the opportunities for growth that we can offer our region. The Holly is the latest example of the vital community partnerships that invest deeper meaning in those relationships.

Ronald Kramer, Executive Director



Hammonds Construction's forklift removes the 1976 marquee to expose the building's original 1930 entry façade.



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

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As It Was

Stories from the State of Jefferson

Roy Kabat's Dogs for the Deaf

by Dawna Curler

Life's pathway is full of twists. We may start in one direction, but there's no telling where we'll end up—and how many lives we might touch along the way. This was true for Roy Kabat who began as an animal handler and ended up helping the hearing impaired.

Before retiring to Southern Oregon in 1971 Roy Kabat trained and cared for animals that worked in Hollywood's movie and TV industry. He wrangled anything from cats and dogs to lions and elephants. In 1977, the American Humane Association called. They were trying a new idea and needed his help in Denver training a dog to assist a deaf woman. A loveable pet was taught to react to doorbells, telephones and the like.

Excited by the concept, Kabat returned to his Applegate Valley home, converted a barn into a kennel and training apartment, and started the nonprofit organization Dogs for the Deaf.

His fledgling organization had a dual purpose—rescue unwanted dogs from animal shelters and enhance human lives.

Kabat's daughter, Robin Dickson, continued the organization after his death in 1986.

Now housed in modern facilities in Central Point, Oregon, Dogs for the Deaf places trained dogs in homes throughout the United States and Canada and, over the years, has changed thousands of lives.

Sources: Dickson, Robin, interviewed by Pat Clason, April 12, 2005. Southern Oregon Historical Society Oral History 639.17; Dickson, Robin, ed. *The Best of Dogs for the Deaf*. Central Point, OR: Dogs for the Deaf, Inc, 1996; Dogs for the Deaf, Inc. website www.dogsforthe deaf.org

Raggedy Ann in Ashland

by Dawna Curler

After almost a century, Raggedy Ann, the floppy, yarn-haired doll, is still a favorite with collectors, children and the young at heart. The dolls, patented in 1915, and storybooks, first published in 1918, were created by writer and illustrator Johnny Gruelle. While most people appreciate Raggedy Ann and her sidekick, Andy, as Americana, many are surprised to learn they have a Southern Oregon connection.

In 1923, Gruelle, an adventuresome nature-loving sort, took his wife, Myrtle, and two sons on a working vacation. They drove from their home in Connecticut to Ashland, Oregon, in a small bus outfitted like a modern day motor home with seats that converted to bunks.

During the year they lived in Ashland, Gruelle painted two large murals for an ice cream parlor called the Raggedy Ann Sweet Shoppe owned by a family friend. The boys attended school, Myrtle entertained friends and Gruelle completed his third Raggedy book, *The Camel With the Wrinkled Knees*. The family also found time to enjoy the Southern Oregon landscape, picnicking, fishing on the Rogue, and staying in a cabin at Lake of the Woods.

In 1924 the Gruelles went home, taking with them fond memories and leaving behind Raggedy Ann and Andy for the Southern Oregon history books.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Poetry

Jay Schroder and Ann Staley

For Your Birthday

My hotel room smells of mold and sweaty underwear.
The air conditioner grinds and blows hot air all evening.
I step outside sweating on a salsa street that clatters with pesos and high heels.
The air is sharp with diesel and throbs with the boot heel of Mexican disco.
At an outdoor table, I watch the sky go popsicle red over the Sea of Cortez.
Behind the counter, a woman fries fish for my taco de pescado.
Schools of girls swim up the sidewalk in tight pants and colorful blouses.
I am hungry and showered.
The Corona is cold and the lime bites the back of my throat.

You are my friend. For your birthday I would give you this—
salty tides warm as bath water, an afternoon with neither reason nor hurry
but swollen with sea breeze and Spanish spoken too fast to understand.
I would give you the senselessness of a sea lion tearing into a mouthful of tropical fish,
such light that you are overrun and suddenly
there is and never has been a difference between you and the glimmering sand,
between you and the heron who stands ankle deep returning your gaze.
May the sound of waves seep into your sleep and carry you to this place
where dreams roll past like streams of teenagers
unspooling the boulevard in low sleek cars,
and if the whore with the ridiculously long eyelashes winks at you,
if the skinny teenage boy offers you marijuana at a good price,
then says, “If you no like weed, amigo, I get you what you like. Anything, muy bueno,”
you can take that too and a tanker-truck sized tequila hangover,
because you are my friend and it’s your birthday.

Jay Schroder’s poem “For Your Birthday” won Second Place in a Spring 2006 Oregon Poetry Association contest, and is from his book in progress, *Through the Door*. Schroder is a Fishtrap Fellow, a PEN Emerging Voices Finalist, and teaches language arts and creative writing at Eagle Point High School, where he holds yearly poetry slams. Jay Schroder lives in Talent, OR.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
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Please allow two to four weeks for reply.

So Much Silence

with thanks to Robert Bly

Tell me why it is that March is filled with loneliness,
that we’re not out in the streets crying or raging
about the three wars, the melting ice caps.

I say to myself, *Go on and cry, rage,*
if it helps you take a deep breath or
feel the surprise of forsythia’s golden reach.

We will all have to solve the riddle of corporate personhood,
of Hamlet’s Blackberry. Our angels are on disability;
they’re not crossing the picket lines either.

Have we agreed to so many wars, to so much silence
or does the way of the empty branch reveal
the structure and the sky, too?

We’ve listened to the great singers:
Whitman, Akhmatova, Emerson, Dickinson.
Still we are afraid to sing solo and in harmony.

Some Masters say our life lasts
only seven days, or a season.
Is it already Tuesday, Ann, has winter ended?

Ann Staley’s poem “So Much Silence” is from her new book, *Primary Sources* (Booktrope Editions, 2011). Staley has degrees from Pennsylvania State University, Southern Oregon University, and Stanford University. She has taught in public schools in Medford and Ashland, and in Lewis & Clark College’s Northwest Writing Institute for eighteen years. Ann Staley lives in Corvallis, OR.



Winter Wings Festival Takes Flight

by Kyle Simpson

PHOTO: TERRY HENDERSON

The sun rises over the Klamath Basin—a magnificent fusion of orange, pink, red and yellow. Waterfowl awake and eagles stir in their roosts, as do hundreds of bird lovers who have once again gathered in the Basin to marvel at the timeless avian display during the 33rd annual Winter Wings Festival (Presidents' Day Weekend, February 17–19) headquartered at the Oregon Institute of Technology in Klamath Falls.

In 1980 members of the Portland and Eugene Audubon chapters and the Klamath Basin wildlife Refuges held the first Bald Eagle Conference where professionals and conservationists discussed issues of the endangered Bald Eagle's recovery. The Klamath Basin Audubon Society began sponsoring the event in 1984 and expanded and renamed it the Winter Wings Festival in 2005. This gathering is considered the oldest birding festival in the nation.

In the past, the Festival centered on scientific endeavors, but its more recent popularity can be attributed to a three-prong approach of birding, nature photography, and family events. Each year participants can attend a huge variety of free and paid activities, and as the festival grows, so does the caliber of these offerings. Sessions vary from field trips, workshops, and mini-



Children and grown-ups alike take pleasure in all that the Winter Wings Festival offers.

PHOTO: KATHY LARSON

sions to the popular reception and keynote presentations by renowned naturalists and photographers. This year, the keynote speakers are Darrel Gulin, a nationally acclaimed bird photographer, and Kenn Kaufman, legendary birder, writer, and naturalist.

Gulin's talk kicks off the festival on Friday evening and features the birds of Antarctica, Africa, Australia, and the Arctic. Gulin's appearance is underwritten by Canon USA, the title sponsor for the 2012 Winter Wings Festival. Kaufman's Saturday night keynote, *Kingbird Highway: Extreme Birding in another Era*, recounts his five years of hitchhiking around North America in pursuit of birds, culminating in an all-out Big Year effort on a severely limited budget. His book, *Kingbird Highway*, is a cult classic among birders.

The 2012 Winter Wings Festival includes 24 field trips, 16 workshops, 10 mini-sessions and 3 receptions. Twenty-eight of these events are new. Prices are very reasonable, thanks to the all-volunteer production of the Festival, generous sponsors like Canon, and grants from Klamath County, National Audubon, and others.

Birders can enjoy a diverse group of activities that showcase the Klamath Basin. Several birding field trips are scheduled to the nearby Klamath Basin National Wildlife Refuge complex. Registrants can watch the sun rise as bald eagles fly from their roosts to the local refuges on "fly out" trips. Dr. Jeff Smith from the Bay Area returns with his popular *Intermedi-* CONTINUED ON PAGE 25



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Earthly Goods
Ashland, OR · (541) 488-8080

Footwise – The Birkenstock Store
Eugene, OR · www.footwise.com

Nimbus
Ashland, OR · (541) 482-3621

Periwinkle Upscale Retail
Klamath Falls, OR · www.periwinkleresale.com

Prism Espresso Bar & Resale Boutique
Medford, OR · www.prismresale.com

WELLNESS / BEAUTY / SPAS / FITNESS

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www.bluegiraffespa.com
Ashland, OR · 541-488-3335

Herb Pharm
Williams, OR · (800) 348-4372
www.herb-pharm.com

Hot Spring Spa
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Waterstone Spa & Salon
www.waterstonespa.com · (541) 488-0325

WINERIES & BREWERIES


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Cave Junction, OR · www.foriswine.com

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YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

11:00pm Modulation (Fridays)

12:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage

3:00pm West Coast Live

5:00pm All Things Considered

6:00pm American Rhythm

8:00pm Live Wire!

9:00pm The Retro Lounge

10:00pm Late Night Blues

Sunday

6:00am Weekend Edition

9:00am The Splendid Table

10:00am Jazz Sunday

2:00pm Rollin' the Blues

3:00pm Le Show

4:00pm Wait Wait...Don't Tell Me!

5:00pm All Things Considered

6:00pm Folk Show

9:00pm Mountain Stage

11:00pm Undercurrents

Winter Wings Festival

From p. 22

ate/Advanced Raptor Identification workshop and companion field trip. Damian Fagan will reprise his crowd-pleasing *Oregon Owls* mini-session focusing on identification by both sight and sound. The *Woodpecker's Tongue* is a new workshop by Dr. Dan Gleason on these birds' amazing adaptations. Kimberly Kaufman will present *How to be a Better Birder, Even if You're Already an Expert*. Wildlife forensics expert Dr. Pepper Trail will demonstrate the USFWS's Feather *Atlas* program and present the session *Wild CSI: Inside the World's Top Wildlife Crime Lab*.

The festival offers three full days of photography workshops and field experiences. A host of professional photographers and

specialists will be on hand over the weekend to share their skills. Sessions include: *High Dynamic Range Photography*, *Choosing a Canon Lens*, *Critter Cam Artistry*, *Digiscoping and Optics in the Field*, and many more!

There are a number of exciting events for birders and nature photographers all weekend but families take center stage on Saturday. Almost all of the day's children's activities are free and do not require registration. Denny Olson, a master of theatrical performances, returns in various persona from the natural world. Olson presents two free shows at 9:15 am and 3:15 pm. There will also be an entire area devoted to children's activities featuring live ducks, owls and other raptors, face painting, suet feeder making, storytelling, and many other fun offerings. The OIT College Union auditorium lobby will showcase the artistic talent of the elementary through high school aged youth of Klamath Falls who have entered the Festival's art contest.

The 2012 Photo Contest is shaping up to be the biggest and best to date. There is no entry fee; winning entries will be awarded cash and prizes including \$250 in Canon Bucks, a cotton carrier camera har-

ness, and a Canon SD960 Digital camera. New for 2012 is a Silent Auction featuring donated photos from the contest entries! Proceeds benefit the Klamath Camera Club Photography Scholarship Program supporting local high school photographers.

Vendors and displays will be in abundance throughout the OIT College Union for the majority of the festival weekend. Look for a variety of high quality wares ranging from birding trips to South America, binoculars, cameras, photography prints, bird friendly coffee, exquisite handmade objects, and homemade peanut brittle!

Last year, the Winter Wings Festival attracted 522 registered attendees, including 360 from out of town. Festival organizers estimate that visitors spent well over \$100,000, a figure that illustrates the Festival's popularity as well as a boon to the local economy. Proceeds from the Festival benefit the local Audubon chapter's youth education efforts, and provides environmental education grants to local elementary teachers.

There is something for everyone this year at the 2012 Winter Wings Festival! Register at www.winterwingsfest.org/ register or call 1-877-541-BIRD (2473) to request a registration form.

Winter Wings Festival

February 17-19, 2012

Based at Oregon Institute of Technology

Contact:

www.winterwingsfest.org

call 1-877-541-BIRD (2473)

email: infor@winterwingsfest.org

PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



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KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

KLDD 91.9 FM
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Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Metropolitan Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk

4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm The Keeping Score Series

Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
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Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

Feb 1 W Veracini*: Overture No. 1
Feb 2 T Haydn: Symphony No. 102
Feb 3 F Albrechtsberger*: Partita for Harp & Orchestra

Feb 6 M Still: Lyric Quartet
Feb 7 T Stenhammar*: *Excelsior!*
Feb 8 W Williams*: *The Rare Breed Suite*
Feb 9 T Albeniz: *Iberia, Book II*
Feb 10 F Rimsky-Korsakov: Suite from *The Snow Maiden*

Feb 13 M J. Strauss, Jr.: *The Beautiful Blue Danube*
Feb 14 T Chadwick: *Aphrodite*
Feb 15 W Florence Price: Sonata in E minor
Feb 16 T Sibelius: *En saga*
Feb 17 F Corelli*: Concerto Grosso in G minor

Feb 20 M Czerny*: *Grande Serenade Concertante*
Feb 21 T Kalliwoda*: Concertino for Oboe & Orchestra
Feb 22 W V. Thomson: Symphony on a Hymn Tune
Feb 23 T Handel*: Trio Sonata in G major
Feb 24 F Robert Nathaniel Dett: *In the Bottoms Suite*

Feb 27 M H. Parry*: *An English Suite*
Feb 28 T William C. Banfield: Symphony No. 6
Feb 29 W Rossini*: String Sonata No. 5

Siskiyou Music Hall

Feb 1 W Still: *Song of a New Race*
Feb 2 T Stenhammar: String Quartet No. 4
Feb 3 F Mendelssohn*: Violin Concerto in E minor

Feb 6 M Field: Piano Concerto No. 4
Feb 7 T Goetz: Symphony in F major
Feb 8 W John Williams*: Cello Concerto
Feb 9 T Bax: *Winter Legends*
Feb 10 F Mozart: Piano Concerto No. 26, "Coronation"

Feb 13 M Mendelssohn: *Italian Symphony*
Feb 14 T Fauré: Piano Quartet No. 1
Feb 15 W Tchaikovsky: *Winter Dreams*
Feb 16 T Hummel: Bassoon Concerto in F major
Feb 17 F Vieuxtemps*: Violin Concerto No. 6

Feb 20 M Napravnik: Concerto Symphonique in A minor
Feb 21 T Dvorak: Piano Quintet in A major
Feb 22 W Johan Svendsen: Symphony No. 1
Feb 23 T Handel*: *Water Music*
Feb 24 F Khachaturian: Violin Concerto in D minor



Angela Meade as Elvira in Verdi's *Ernani*.

PHOTO: MARTY SOHL/METROPOLITAN OPERA



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TALENT

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KTBR AM 950
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KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
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Klamath Falls
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00am Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm LeShow
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
7:00pm L.A. Theatre Works
(last Sunday of every month)
8:00pm BBC World Service

News & Information Highlights



PHOTO: BRIGITTE LACOMBE/METROPOLITAN OPERA

Metropolitan Opera

February 4 - ANNA BOLENA by Gaetano Donizetti (9:00 am)
Marco Armiliato, conductor; Anna Netrebko, El na Garan a, Tamara Mumford, Stephen Costello, Ildar Abdrazakov

February 11 - GÖTTERDÄMMERUNG by Richard Wagner (9:00 am)
Fabio Luisi, conductor; Deborah Voigt, Wendy Bryn Harmer, Waltraud Meier, Jay Hunter Morris, Iain Paterson, Eric Owens, Hans-Peter König

February 18 - IL BARBIERE DI SIVIGLIA by Gioachino Rossini
Maurizio Benini, conductor; Diana Damrau, Colin Lee, Rodion Pogossow, John Del Carlo, Ferruccio Furlanetto

February 25 - ERNANI by Giuseppe Verdi
Marco Armiliato, conductor; Angela Meade, Marcello Giordani, Dmitri Hvorostovsky, Ferruccio Furlanetto

L.A. Theatre Works

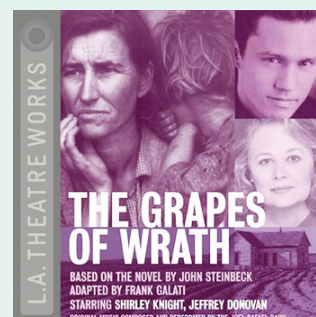
February 26 - 7:00pm-9:00pm

Grapes of Wrath

Based on the novel by John Steinbeck. Adapted for the stage by Frank Galati.

Cast: Shirley Knight, Jeffrey Donovan

Based on the epic novel by Nobel Laureate John Steinbeck, starring Jeffrey Donovan and Shirley Knight. Set during the Great Depression, *The Grapes of Wrath* tells the powerful story of the Joad family's trek from the dust bowl of Oklahoma to the promise of a new life in California. But what they find threatens to rip apart their lives, and sever the ties that bind them together. Starring Shirley Knight as Ma Joad, Frank Galati's heart-wrenching adaptation of the Pulitzer Prize-winning novel finds its timeless heart in the generous spirit of the common man.



Deborah Voigt as Brünnhilde in Wagner's *Götterdämmerung*

Art



ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival presents its 2012 Season with the following performances on the Angus Bowmer stage:

Romeo and Juliet, Feb. 17 thru Nov. 4
Animal Crackers, Feb. 19 thru Nov. 4
The White Snake, Feb. 18 thru July 8
Medea/McBeth/Cinderella, Apr. 18 thru Nov. 3
All the Way, July 25 thru Nov. 3

on the New Theatre stage:

Seagull, Feb. 23 thru June 22
Troilus and Cressida, March 28 thru Nov. 4
Party People, July 3 thru Nov. 3

and on the Elizabethan stage:

Henry V, June 5 thru Oct. 12
The Very Merry Wives of Windsor, Iowa, June 6 thru Oct. 13

As You Like It, June 7 thru Oct. 14

The Green Show in the Festival courtyard opens June 5 and runs thru Oct. 14. OSF is located at 15 S. Pioneer St., Ashland. (541)482-4331 www.osfashland.org

◆ Southern Oregon University Theatre Arts presents *Raccoon Earns His Stripes* by Brent Florendo, Directed by Chris Sackett, in the Centre Stage Theatre, Feb. 24 thru March 11. Matinees at 2:00 pm on Feb. 25, March 3, March 4, March 10, and March 11. Evening performances at 8:00 pm on Feb. 24, Feb. 25, March 2, March 3, March 9, and March 11. Located at 1250 Siskiyou Blvd., Ashland. (541)552-6348

◆ The New Camelot Theatre Company in Talent presents *All the King's Men* Feb. 1 thru 26. Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

◆ Oregon Cabaret Theatre opens its 2012 – 27th Season with *Let's Misbehave*, featuring the music and lyrics of Cole Porter, Feb. 10 thru March 18 with Previews Feb. 8 and 9. Performances Thurs. thru Mon. at 8:00 pm; Sun. Brunch matinees at 1:00 pm. Located at 1st and Hargadine Sts., Ashland. (541)488-2902 www.oregoncabaret.com

◆ Craterian Performances presents:
 Mark Hummel's Blues Harmonica Blowout on Feb. 4 at 7:30 pm
 Drum-Tao on Feb. 8 at 7:30 pm
 Sinbad on Feb. 11 at 7:30 pm
Damn Yankees on Feb. 15 at 7:30 pm
 Youth Symphony of So. Oregon on Feb. 18 at 7:30 pm
 Los Lonely Boys on Feb. 19 at 7:30 pm
 Don't Fence Me In on Feb. 20 at 7:30 pm
 Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org



St. Clair Productions presents Guy Davis, acoustic blues and storytelling on Feb. 4 in Ashland.

◆ Rogue Community College presents *Visiting Mr. Green*, Written by Jeff Baron, and Directed by Michelle Kyle. Performances at 7:00 pm on Feb. 17 – 18 and 24 – 25 with a 2:00 pm matinee on Feb. 26 in the Rogue Auditorium on the RCC Redwood Campus, 3345 Redwood Hwy, Grants Pass. (541)956-7165 www.roguecc.edu/TheaterArts

Music

◆ Chamber Music Concert Series presents a Special Concert featuring the Salzburg Chamber Soloists on Feb. 3 at 7:30 pm in the Music Recital Hall at Southern Oregon University. Located at 450 Mountain Ave., Ashland. (541)552-6154 www.chambermusicconcerts.org

◆ The Historic Rogue Theatre presents Paula Poundstone in concert on Feb. 3 at 8:00 pm. Located at 143 SE H St., Grants Pass. (541)471-1316

◆ St. Clair Productions presents two shows this month:

Guy Davis, acoustic blues and storytelling on Feb. 4 at 8:00 pm

Send announcements of arts-related events to:
 Artscene, Jefferson Public Radio,
 1250 Siskiyou Blvd., Ashland, OR 97520 or to
jprartscene@gmail.com

**February 15 is the deadline
 for the April issue.**

For more information about arts events,
 listen to JPR's Calendar of the Arts or visit our
 online Community Calendar at www.jpr.org

Artscene Editor: Miki Smirl

Tony Furtado, slide guitarist, banjo wizard and songwriter on Feb. 25 at 8:00 pm

Located at the Unitarian Fellowship, 87 4th St., Ashland. (541)535-3562 or the Music Coop in downtown Ashland. www.stclairerevents.com

◆ Southern Oregon Repertory Singers, under the direction of Dr. Paul French, presents their annual homage to Mozart in one performance only on Feb. 12 at 3:00 pm. Also included in this concert will be music by two of Mozart's most important musical influences: Georg Friederich Handel and his father Leopold. Intermission includes champagne, Viennese pastry and fun. A free pre-concert lecture will be held one hour prior to the performance. Music Recital Hall at Southern Oregon University located at 450 Mountain Ave., Ashland. (541)552-0900 www.repsingers.org

◆ Music at St. Mark's presents a Two-Organ Anniversary Concert on Feb. 12 at 3:00 pm. Musicians from St. Mark's and 1st Presbyterian Church will unite to celebrate the 20th anniversaries of their pipe organs. Also, on Feb. 26 at 3:00 pm, Dr. Craig Cramer, Professor of Music and University Organist at Notre Dame, will present a celebratory concert. St. Mark's Episcopal Church, 5th and Oakdale Sts., Medford. (541)821-0977 www.stmarks-medford.org

◆ Rogue Valley Chorale continues its 38th season with a presentation of *How Lovely Is Thy Dwelling Place*, Conducted by Lynn Sjolund, on Feb. 25 at 7:30 pm and Feb. 26 at 3:00 pm. Craterian Ginger Rogers Theater located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

Exhibitions

◆ FireHouse Gallery at Rogue Community College presents works by Christopher St. John, The Eden Corridor, oil on canvas, Feb. 1 thru 24. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse

◆ Wiseman Gallery on the Redwood Campus of Rogue Community College presents the works of Jennifer Nelson, In the Middle of Things, ink on paper, Feb. 1 thru 24. (541)956-7339 www.roguecc.edu/galleries/wiseman

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5 – 8 pm. (541)488-8430 www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6–9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford, 5 – 8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk.html



JPR's own Geoffrey Riley appears as the birthday boy himself as part of the Southern Oregon Repertory Singers annual Mozart birthday bash.

OREGON AND REDWOOD COAST

Music

◆ Humboldt State University Center Arts presents these events:

Blues Harmonica Blowout on Feb. 1 at 8:00 pm at Van Duzer Theatre, Arts Bldg.

Soul Salvation: Ruthie Foster Band with Paul Thorn on Feb. 7 at 8:00 pm at Van Duzer Theatre, Arts Bldg.

Don't Fence Me In: Songs, Music and Poetry of the American West on Feb. 21 at 8:00 pm at the Kate Buchanan Room, University Center
International Tchaikovsky Piano Competition: Gold Medalist on Feb. 24 at 8:00 pm at Fulkerson Recital Hall, Music Bldg.

Overtone Quartet on Feb. 26 at 8:00 pm at the Kate Buchanan Room, University Center
Located on the campus of Humboldt State University, 1 Harpst St., Arcata, CA (707)826-4411
www.humboldt.edu/centerarts

◆ Mendocino Stories and Music Series presents a benefit event for Mendocino Unified School Enrichment (MUSE) on Feb. 4 at Crown Hall in Mendocino. The evening will showcase student programs that have flourished because of MUSE. Special guest guitarist, Alex de Grassi, will perform his solo guitar score for Chaplin's classic black and white skating film *The Rink*. Art auction viewing begins at 6:30 pm, performances at 7:30 pm. Tickets at Out of this World in Mendocino, Cheshire Books in Fort Bragg, and by calling. (707)937-1732
www.mendocinostories.com

Exhibitions

◆ Humboldt Arts Council continues its presentation of the following:

An exhibition of the works of 18 photographers inspired by Professor Tom Knight thru Feb. 5. To honor his memory, the Morris Graves Museum of Art in Eureka CA, dedicated the Tom Knight Gallery in 2000. Knight's teachings continue to inspire.

Anderson Gallery presents the works of Curtis Otto, *Retrospective*, thru Feb. 12.

Floyd Bettiga Gallery presents Frances Kuta: *Where the Light Falls* thru Feb. 26.

The Morris Graves Museum of Art, located at 636 F St., Eureka. (707)442-0278 ext. 205 www.humboldtarts.org

◆ Coos Art Museum continues its presentation of the following exhibitions:

Wood Art Invitational featuring ten Oregon artists in its downstairs galleries thru Feb. 9.
Native American Basketry from Oregon's South Coast featured in the Mabel Hansen Gallery thru Feb. 11.

Charleston: Images in Paint by the artist known as Charles of Charleston shown in the Richter Atrium Gallery thru Feb. 11.

Coos Art Museum has been a cultural focal point of Oregon's scenic Southern Coast since 1966. It occupies an historic 1936 Art Deco US Federal Building in downtown. The Museum offers a wide range of arts activities including exhibitions, art classes and lectures. Located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

ROSEBURG/EUGENE

Music

◆ Umpqua Symphony Association is proud to present Salzburg Chamber Soloists on Feb. 4 at 7:30 pm at Jacoby Auditorium on the campus of Umpqua Community College. Located at 1140 Umpqua College Rd., Roseburg. (541)440-7700
www.umpquasympphony.org

◆ The Music Dept. at Umpqua Community College presents:

Jazz in Jacoby on Feb. 9 at 7:30 pm in Jacoby Auditorium

Young Soloist Award Winner, Umpqua Chamber Orchestra, and Umpqua Chamber Choir on Feb. 28 at 7:30 pm at First Presbyterian Church, Roseburg.

Located at 1140 Umpqua College Rd., Roseburg. (541)440-4693 www.umpqua.edu/fine-arts-events

◆ Roseburg Community Concert Association presents its Fourth Performance of the season featuring Sean Jones, vocalist. An international performer, Jones will appear on the Jacoby Auditorium stage at Umpqua Community College on Feb. 24 at 7:00 pm. Tickets available at the door or through the RCCA website at www.roseburgcommunityconcerts.org

◆ Eugene Ballet and Eugene Performances present All You Need Is Love on Feb. 11 at 7:30 pm and on Feb. 12 at 2:00 pm at Jacoby Auditorium on the campus of Umpqua Comm. College, Roseburg. (541)440-7700 www.tickets.umpqua.edu

◆ The Historic McDonald Theatre presents the following:

O.A.R. with Parachute opening on Feb.1 at 8:00 pm

The Jayhawks with Kai Welch opening on Feb. 8 at 8:00 pm

Mat Kearney on Feb. 18 at 8:00 pm

Rebellion on Feb. 23 at 8:30 pm

Located at 1010 Willamette St., Downtown Eugene. (541)345-4442 www.mcdonaldtheatre.com

NORTH CALIFORNIA

Theater

◆ The Historic Cascade Theatre and Jefferson Public Radio Performance Series present:

Blues Harmonica Blowout on Feb. 2 at 7:30 pm

Judy Collins in Concert on Feb. 4 at 7:30 pm

San Francisco Opera HD Cinema Series - II

Trittico on Feb. 5 at 7:30

Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

Music

◆ North State Symphony presents Treasures Beloved and Unknown on Feb. 19 at 2:00 pm at the Historic Cascade Theatre. The performance features Beethoven's Seventh Symphony; Melissa Matson returns to perform; and Chabrier's Spanish-influenced Habanera. Located at 1731 Market St., Redding. (530)898-5984

Exhibitions

◆ Liberty Arts Gallery continues its presentation: Female Creature, thru Feb. 12. In addition, all are invited to create the gallery's next exhibit: Anicca - 500 Hours of Art. Free form painting on fresh white walls (supplies provided) until the White Roller Party covers up the masterpiece on Feb. 10 from 5:00 - 7:00 pm. Located at 108 W. Miner St., Yreka. (530)842-0222 www.libertyartsyreka.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistoricalsociety.org

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

CONTINUED ON PAGE 30



The Chamber Music Concert Series presents the Salzburg Chamber Soloists on Feb. 3 in the Music Recital Hall at SOU. The Umpqua Symphony Association is also proud to present the Salzburg Chamber Soloists on Feb. 4 at Jacoby Auditorium on the campus of UCC.



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The Splendid Table

Lynne Rossetto Kasper

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org

Lovers' Figs in Honeyed Wine with Mascarpone: Valentine's Feast for Lovers

Lynne Rossetto Kasper. From *A Feast For Lovers*.

Prep time: 5 minutes. **Cook time:** 15 minutes.
Total time: 20 minutes.

Yield: 2 servings

A lush, yet light dessert that's much better if made a day ahead. Take a bit of fig on the tip of your fork, sweep it through the mascarpone and pop it into your partner's mouth. Mascarpone is a dense, creamy fresh cheese from Italy. If it isn't available, whip some heavy cream and flavor it with vanilla. Use organic ingredients if possible.

Ingredients

- 1 cup dry white wine
- 1/4 cup honey, or to taste
- 6 whole dried white or black figs
- Water as needed
- 1/8 teaspoon cinnamon
- Generous pinch freshly ground black pepper
- Pinch salt
- 1 teaspoon vanilla extract
- 2/3 cup mascarpone cheese or whipped cream

Combine the wine, honey and figs in a 3- or 4-quart non-reactive saucepan. Add enough water to barely cover the figs. Stir in the cinnamon, pepper, salt and vanilla. Bring to a simmer. Cook partially covered for about 30 minutes or until figs are tender, but not falling apart. If making ahead, cool and refrigerate the fruit in its syrup.

Serve by setting room-temperature figs, stem-side up, on two dessert dishes. Boil down cooking liquid until syrupy (about 8 to 10 minutes). Spoon over the fruit. Place a generous daub of mascarpone or whipped cream next to each serving.

Artscene *From p. 29*

KLAMATH

Theater

◆ The Linkville Players continues its presentation of Agatha Christie's comic murder mystery *Spider's Web*, directed by Laura Allen, thru Feb. 4. Fri. and Sat. evenings at 7:30 pm. A murder takes place at the country home of Clarissa and Henry Hailsham Brown and it is up to Mrs. Brown to solve the mystery before her husband returns. Linkville Playhouse is located at 201 Main St., Klamath Falls. (541)884-1600 www.linkvilleplayers.org

◆ The Ross Ragland Theater presents:
New Shanghai Circus on Feb. 3 at 7:30 pm
The 8th Annual Ragland Red Tie Romp on Feb. 11 at 5:30 pm
Los Lonely Boys acoustics on Feb. 18 at 7:30 pm
Call for ticket information. Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 - midnight at the American Legion, 228 N. 8th St., Klamath Falls. (541)331-3939 www.klamathblues.org

Exhibitions

◆ Ross Ragland Theater continues its presentation of Pelican Pizzazz, featuring a parade of seven foot high art deco pelicans by avian artist, Stefan Sarides, and including Patchwork Pelican by Fran Coker, and works of pelican photographer, Jack Noller of Klamath Falls, thru Feb. 12. The pelicans have been artfully embellished by Klamath Falls artists in the ongoing fundraiser by Klamath Wing Watchers to Connect Kids to Nature. Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org



Humboldt State University Center Arts presents *Soul Salvation*, the Ruthie Foster Band with Paul Thorn on Feb. 7 at the Van Duzer Theatre Arts Bldg.



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Blues Harmonica Blowout Feb 2 • 7:30pm

For over 20 years, the annual Blues Harmonica Blowout concerts have toured the nation and grown into an international phenomenon. Backed by the *Blues Survivors*, the show continues to sell-out around the world. This year's Cascade Theatre performance features harmonica giants Charlie Musselwhite, Billy Boy Arnold, Mark Hummel and Curtis Salgado.



Judy Collins

Feb 4 • 7:30pm

Judy Collins has thrilled audiences world-wide with her unique blend of interpretative folksongs and contemporary themes. She is well known for her rendition of Joni Mitchell's *Both Sides Now* on her 1967 album, *Wildflowers* which has since been entered into the Grammy Hall of Fame.

The San Francisco Opera Grand Opera HD Cinema Series

Il Trittico

Feb 5 • 2 pm

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